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ABSTRACT

Primary types of three-phase pattern drills for language instruction are illustrated and discussed in this teacher's guide. French, German, Italian, and Spanish sample drills are developed in each of five classifications: (1) replacement, (2) transformation, (3) analogy, (4) fixed-increment, and (5) paired sentences. Instructional procedures, laboratory terminology (in four languages), sample visuals, and a bibliography are included. (RL)

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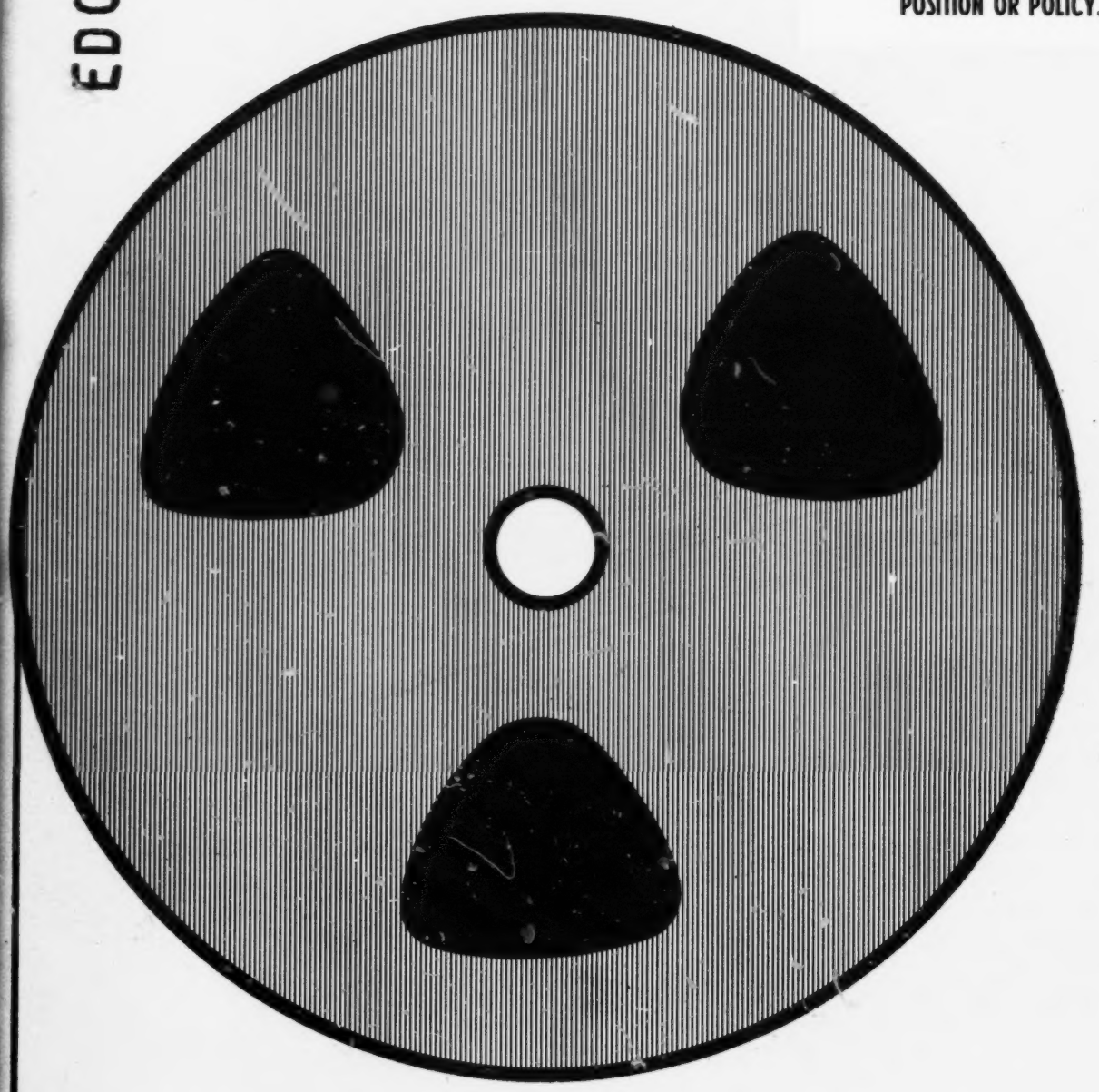

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by mildred connell roebuck
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PATTERN DRILLS FOR THE LANGUAGE LABORATORY

PATTERN DRILLS FOR THE LANGUAGE LABORATORY

GEORGIA STATE UNIVERSITY

ED038062

A Notebook of

PATTERN DRILLS FOR THE LANGUAGE LABORATORY
-a guide for the student and teacher-

Introduction

There are about thirty varieties of pattern drills, some varying minimally from one another in structure and intent, some so different as to suit only one purpose. This notebook presents what we feel are the primary drill-types which probably will be most useful to the teacher of foreign languages and to the students of FL 423, Methods and Materials for Teaching Modern Foreign Languages, part of the program in professional preparation at Georgia State College.

In this course, the prospective teacher learns not only what pattern drills sound like and how they can be used to supplement classroom teaching, but what they are designed to do; he also learns to "script" them---to develop them according to the goals of his teaching day, to write them in proper form, and finally, to produce the exercises on a tape suitable for use in any language laboratory. Thus our notebook attempts to unify each pattern drill per language on one page, to visually break down the drill into frames (similar to the frames comprising a "scene" on movie film), to provide space for the student to try out his new learnings, and to give a diagrammatic representation, with practice-space, of how a pattern drill appears on tape. Directions to the student of the foreign language, for whom the script is ultimately written, are given in English only once, at the beginning of all drills of a certain type so that the language-learner can find out what he is expected to do. The classroom teacher will later substitute the target language for English in these directions as the student becomes familiar with the nature of the drills and the demands being made upon his language behavior.

Only as a guide can this notebook be utilized, for our bibliography (page 39) attests to a new era in the search for greater understanding of the language-learning phenomenon and the application of this understanding to new techniques. As such, what we present here is merely a beginning.

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c Mildred Roebuck
and
Joel-Martin Newman
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As an athlete must exercise and drill in order to play an effective game, so must the language student spend time in the language laboratory as his practice field. Detailed, consistent drilling must take place in a controlled environment in order to make the patterns automatic, readily available to the student as complete units of speech, as an aid in developing fluency in the language.

The pattern drill is an exercise designed to help the student acquire verbal control over a specific grammatical construction. The language laboratory provides an opportunity for sufficient repetition of the construction in varying types of drills so that a linguistic pattern (ie., a consistent relationship of linguistic forms) may result, and grammar (the structure and relationship of the components of the language) may be learned inductively. This process is similar to the way in which a child learns his native tongue as he uses and repeats the permissible combinations, allowing the generation of an infinite set of language examples from a linguistic "formula".

The drills must give correct patterns, must provide structures related to classroom work, must use familiar vocabulary, must be varied in design, must have a sufficient number of utterances to establish the grammatical construction firmly, and must provide necessary reinforcement to "fix" the correct response. The pattern drill should contain about 8 items (called frames) and have 3 or 4 phases (or utterances) per item. The 3- or 5-phase drills have psychological advantages, since the student hears as the final utterances the correct response instead of his own (which may not be as correct as one would like.)

The following pages present examples of 3-phase laboratory drills, the last frame recapitulating the first, designed to actively involve the student in target-language behavior, to elicit grammatical utterances, and to provide for sufficient reinforcement and correction.

REPLACEMENT DRILLS (substitution)

In this Drill the student is required to substitute one utterance for another by replacing a single word or group of words such as a phrase or clause. The replacement of a noun subject by a pronoun subject requires no other substitutions. As this type of drill expands into the progressive substitution drill, the student is required to remember the order of the patterns as they shift from one sentence to another by use of slots or tagmemes.

To the student: This drill is designed to give further practice in substitutions of pronouns for nouns. You will hear an original utterance. During the pause that follows, make the proper substitutions and listen to the correct response.

A l'étudiant: **Voici un exercice de la substitution des pronoms pour les noms. Vous entendrez une phrase. Pendant la pause qui suit, faites les substitutions correctes. Ecoutez la bonne réponse.**
Commencez...

Stimulus (1) Paul et Marie vont au cinéma.
Attempted Response _____ vont au cinéma.
Correct Response Ils vont au cinéma.
(Reinforcement)

S. (2) Les jeunes filles vont au cinéma.
A.R. _____ vont au cinéma.
C.R. Elles vont au cinéma.

S. (3) Jean va au cinéma.
A.R. ____ va au cinéma.
C.R. Il va au cinéma.

S. (4) _____
A.R. _____
C.R. _____

S. (5) _____
A.R. _____
C.R. _____

S. (6) _____
A.R. _____
C.R. _____

S. (7) _____
A.R. _____
C.R. _____

S. (8) Paul et Marie vont au cinéma.
A.R. _____ vont au cinéma.
C.R. Ils vont au cinéma.

Fin de l'exercice.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	Paul et Marie vont...		Ils vont au cinéma.
Student's Track		Ils vont...	
	/stimulus/	/response/	/reinforcement/

Master Track	
Student's Track	

(REPLACEMENT DRILLS/GERMAN)

Dem Student: **In Folgendem sollen Sie üben, Substantive durch Pronomina zu ersetzen. Sie hören eine Aussage. In der anschliessenden Pause ersetzen Sie bitte das Substantiv durch ein Pronomen. Dann hören Sie die richtige Antwort. Fangen Sie an!**

Stimulus	(1)	Paul und Maria gehen ins Kino.
Attempted Response		_____ gehen ins Kino.
Correct Response		Sie gehen ins Kino.
(Reinforcement)		
S.	(2)	Die Mädchen gehen ins Kino.
A.R.		_____ gehen ins Kino.
C.R.		Sie gehen ins Kino.
S.	(3)	Hans geht ins Kino.
A.R.		____ geht ins Kino.
C.R.		Er geht ins Kino.
S.	(4)	_____
A.R.		_____
C.R.		_____
S.	(5)	_____
A.R.		_____
C.R.		_____
S.	(6)	_____
A.R.		_____
C.R.		_____
S.	(7)	_____
A.R.		_____
C.R.		_____
S.	(8)	Paul und Maria gehen ins Kino.
A.R.		_____ gehen ins Kino.
C.R.		Sie gehen ins Kino.

Ende der Übung.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	Paul und Maria gehen ins Kino.		Sie gehen ins Kino.
Student's Track		Sie gehen ins Kino.	
	/stimulus/	/response/	/reinforcement/
Master Track			
Student's Track			

(REPLACEMENT DRILLS/ITALIAN)

Allo studente: **Questo esercizio da pratica in sostituzione dei pronomi per nomi. Udirà una frase. Durante la pausa che seguirà faccia la sostituzione corretta. Allora ascolti il responso corretto. Comincino!**

Stimulus
Attempted Response
Correct Response
(Reinforcement)

(1) Pablo e Maria vanno al cinema.
_____ vanno al cinema.
Essi vanno al cinema.

S.
A.R.
C.R.

(2) Le ragazze vanno al cinema.
_____ vanno al cinema.
Esse vanno al cinema.

S.
A.R.
C.R.

(3) Giovanni va al cinema.
_____ va al cinema.
Egli va al cinema.

S.
A.R.
C.R.

(4) _____

S.
A.R.
C.R.

(5) _____

S.
A.R.
C.R.

(6) _____

S.
A.R.
C.R.

(7) _____

S.
A.R.
C.R.

(8) **Pablo e Maria vanno al cinema.**
_____ vanno al cinema.
Essi vanno al cinema.

È finito.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	P. e M. vanno...		Essi vanno...
Student's Track		Essi vanno...	
	/stimulus/	/response/	/reinforcement/
Master Track			
Student's Track			

(REPLACEMENT DRILLS/SPANISH)

Al estudiante: **Este es un ejercicio para sustituir nombres por pronombres. Primero, ustedes oirán una oración completa. Durante la pausa que sigue, ustedes dirán las sustituciones correctamente. Escuchen la respuesta correcta. Comienzen....**

Stimulus
Attempted Response
Correct Response
(Reinforcement)

(1) Pablo y María van al cine.
_____ van al cine.
Ellos van al cine.

S.
A.R.
C.R.

(2) Las muchachas van al cine.
_____ van al cine.
Ellas van al cine.

S.
A.R.
C.R.

(3) Juan va al cine.
____ va al cine.
El va al cine.

S.
A.R.
C.R.

(4) _____
_____
_____

S.
A.R.
C.R.

(5) _____
_____
_____

S.
A.R.
C.R.

(6) _____
_____
_____

S.
A.R.
C.R.

(7) _____
_____
_____

S.
A.R.
C.R.

(8) **Pablo y María van al cine.**
_____ van al cine.
Ellos van al cine.

Fin del ejercicio

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	P. y María van...		Ellos van...
Student's Track		Ellos van...	
	/stimulus/	/response/	/reinforcement/
Master Track			
Student's Track			

TRANSFORMATION (MUTATION) DRILLS

This type of Drill can be used to teach effectively changes in tense, mood, and voice, negation, changes from singular to plural, from declarative to interrogative, direct and indirect object pronouns, and comparisons.

To the student: This Drill is designed to give further practice in the future tense. You will hear a statement in the present tense. During the pause make the necessary changes in the verb with addition of the word tomorrow. Then listen to the correct response.

A l'étudiant: Voici un exercice du temps futur. Vous entendrez une phrase au présent. Pendant la pause faites le changement nécessaire du verbe en ajoutant le mot "demain". Puis écoutez la réponse correcte. Commencez....

Stimulus
Attempted Response
Correct Response
(Reinforcement)

(1) Il finit la leçon maintenant.
Il _____ la leçon _____.
Il finira la leçon demain.

S.
A.R.
C.R.

(2) Nous préparons notre leçon maintenant.
Nous _____ notre leçon _____.
Nous préparerons notre leçon demain.

S.
A.R.
C.R.

(3) Vous perdez le temps maintenant.
Vous _____ le temps _____.
Vous perdrez le temps demain.

S.
A.R.
C.R.

(4) _____
_____
_____

S.
A.R.
C.R.

(5) _____
_____
_____

S.
A.R.
C.R.

(6) _____
_____
_____

S.
A.R.
C.R.

(7) _____
_____
_____

S.
A.R.
C.R.

(8) Il finit la leçon maintenant.
Il _____ la leçon _____.
Il finira la leçon demain.

Fin de l'exercice.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

	/stimulus/	/response/	/reinforcement/
Master Track	Il finit la leçon maintenant.		Il finira la leçon...
Student's Track		Il finira la leçon...	

Master Track	
Student's Track	

Dem Student: Diese Übung ist zur weiteren Übung des Futurs gedacht. Sie hören eine Aussage im Präsens. Während der Pause fügen Sie das Wort morgen noch hinzu und, wenn nötig, ändern Sie das Tempus des Verbs. Fangen Sie an....

Stimulus
Attempted Response
Correct Response
(Reinforcement)

(1) Er macht heute seine Hausaufgabe.
Er ____ _____ seine Hausaufgabe.
Er macht morgen seine Hausaufgabe.

S.
A.R.
C.R.

(2) Wir bereiten heute unsere Hausaufgabe vor.
Wir _____ _____ unsere Hausaufgabe vor.
Wir bereiten morgen unsere Hausaufgabe vor.

S.
A.R.
C.R.

(3) Sie vergeuden jetzt Ihre Zeit.
Sie _____ _____ Ihre Zeit vergeuden.
Sie werden morgen Ihre Zeit vergeuden.

S.
A.R.
C.R.

(4) _____
_____
_____

S.
A.R.
C.R.

(5) _____
_____
_____

S.
A.R.
C.R.

(6) _____
_____
_____

S.
A.R.
C.R.

(7) _____
_____
_____

S.
A.R.
C.R.

(8) Er macht heute seine Hausaufgabe.
Er _____ _____ seine Hausaufgabe.
Er macht morgen seine Hausaufgabe.

Ende der Übung.

Note: In German, the immediate future is expressed by the present tense. The future may also be expressed by the present tense and an adverb of time such as TOMORROW, NEXT WEEK, NEXT YEAR, etc. The grammatical form of the future, however, is the present tense of werden plus the infinitive: e.g., Ich werde die Mutter besuchen. (I shall visit my mother.)

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	Er macht heute.....		Er macht morgen.....
Student's Track		Er macht morgen.....	
	/stimulus/	/response/	/reinforcement/

Master Track	
Student's Track	

(TRANSFORMATION DRILLS/ITALIAN)

Allo studente: Ecco un esercizio sul tempo futuro. Udirà una frase nel presente. Durante la pausa che seguirà faccia il cambiamento necessario del verbo. Aggiunga la parola domani. Allora ascoltino la risposta corretta. Comincino.....

Stimulus
Attempted Response
Correct Response
(Reinforcement)

(1) Egli finisce la lezione ora.
Egli _____ la lezione _____.
Egli finirá la lezione domani.

S.
A.R.
C.R.

(2) Prepariamo la lezione ora.
_____ la lezione _____.
Prepareremo la lezione domani.

S.
A.R.
C.R.

(3) Lei spreca il tempo ora.
Lei _____ il tempo _____.
Lei sprecerá il tempo domani.

S.
A.R.
C.R.

(4) _____
_____
_____

S.
A.R.
C.R.

(5) _____
_____
_____

S.
A.R.
C.R.

(6) _____
_____
_____

S.
A.R.
C.R.

(7) _____
_____
_____

S.
A.R.
C.R.

(8) Egli finisce la lezione ora.
Egli _____ la lezione _____.
Egli finirá la lezione domani.

È finito.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	Egli finisce...ora		Egli finirá...domani
Student's Track		Egli finirá...domani	
	/stimulus/	/response/	/reinforcement/

Master Track	
Student's Track	

(TRANSFORMATION DRILLS/SPANISH)

Al estudiante: Este ejercicio dará práctica en el uso del futuro. Primero ustedes oirán una oración en presente. Durante la pausa que sigue ustedes cambiarán el verbo al agregar la palabra mañana. Escuchen la respuesta correcta. Comienzen....

Stimulus
Attempted Response
Correct Response
(Reinforcement)

(1) El termina ahora la lección.
El _____ la lección _____.
El terminará la lección mañana.

S.
A.R.
C.R.

(2) Preparamos ahora nuestra lección.
_____ nuestra lección _____.
Prepareremos nuestra lección mañana.

S.
A.R.
C.R.

(3) Usted pierde ahora el tiempo.
Usted _____ el tiempo _____.
Usted perderá el tiempo mañana.

S.
A.R.
C.R.

(4) _____
_____
_____

S.
A.R.
C.R.

(5) _____
_____
_____

S.
A.R.
C.R.

(6) _____
_____
_____

S.
A.R.
C.R.

(7) _____
_____
_____

S.
A.R.
C.R.

(8) El termina ahora la lección.
El _____ la lección _____.
El terminará la lección mañana.

Fin del ejercicio.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	El termina ahora....		El terminará mañana....
Student's Track		El terminará mañana....	
	/stimulus/	/response/	/reinforcement/
Master Track			
Student's Track			

ANALOGY DRILL

This Drill requires the use of a statement followed by a tag question as a stimulus. It is used to teach inflections of verbs, agreement, and position of adjectives.

To the student: You will hear an utterance followed by a brief question. During the pause answer the question. Then listen to the correct response.

A l'étudiant: Vous entendrez une phrase suivie d'une question. Pendant la pause, répondez à la question. Puis écoutez la réponse correcte. Commencez.....

Stimulus
Attempted Response
Correct Response
(Reinforcement)

(1) Il comprend le français. Et vous?
__ _____ le français aussi.
Je comprends le français aussi.

S.
A.R.
C.R.

(2) Nous comprenons le français. Et Marie?
____ _____ le français aussi.
Elle comprend le français aussi.

S.
A.R.
C.R.

(3) Tu comprends le français. Et les garçons?
___ _____ le français aussi.
Ils comprennent le français aussi.

S.
A.R.
C.R.

(4) _____
_____
_____

S.
A.R.
C.R.

(5) _____
_____
_____

S.
A.R.
C.R.

(6) _____
_____
_____

S.
A.R.
C.R.

(7) _____
_____
_____

S.
A.R.
C.R.

(8) Il comprend le français. Et vous?
__ _____ le français aussi.
Je comprends le français aussi.

Fin de l'exercice.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	Il comprend...Et vous?		Je comprends...aussi.
Student's Track		Je comprends..aussi.	
	/stimulus/	/response/	/reinforcement/
Master Track			
Student's Track			

(ANALOGY DRILLS/GERMAN)

Dem Student: **Sie hören eine Aussage gleich danach eine kurze Frage. In der Pause beantworten Sie bitte die Frage. Dann hören Sie die richtige Antwort an. Fangen Sie an....**

Stimulus
Attempted Response
Correct Response
(Reinforcement)

(1) Er versteht Deutsch. Und Sie?
___ _____ ____ Deutsch.
Ich verstehe auch Deutsch.

S.
A.R.
C.R.

(2) Wir verstehen Deutsch. Und Maria?
___ _____ ____ Deutsch.
Sie versteht auch Deutsch.

S.
A.R.
C.R.

(3) Du versteht Deutsch. Und die Jungen?
___ _____ ____ Deutsch.
Sie verstehen auch Deutsch.

S.
A.R.
C.R.

(4) _____
_____
_____

S.
A.R.
C.R.

(5) _____
_____
_____

S.
A.R.
C.R.

(6) _____
_____
_____

S.
A.R.
C.R.

(7) _____
_____
_____

S.
A.R.
C.R.

(8) Er versteht Deutsch. Und Sie?
___ _____ ____ Deutsch.
Ich verstehe auch Deutsch.

Ende der Übung.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	Er versteht...Und Sie?		Ich verstehe auch...
Student's Track		Ich verstehe auch...	
	/stimulus/	/response/	/reinforcement/
Master Track			
Student's Track			

(ANALOGY DRILLS/ITALIAN)

Allo studente: Udirà una frase seguita da una domanda breve. Durante la pausa rispondano alla domanda. Allora ascoltino la risposta corretta. Comincino....

Stimulus
Attempted Response
Correct Response
(Reinforcement)

(1) Egli capisce italiano. E Lei?
__ _____ italiano _____.
Io capisco italiano anche.

S.
A.R.
C.R.

(2) Capiamo italiano. E la giovane?
____ _____ italiano _____.
Essa capisce italiano anche.

S.
A.R.
C.R.

(3) Tu capisci italiano. E i ragazzi?
____ _____ italiano _____.
Essi capiscono italiano anche.

S.
A.R.
C.R.

(4) _____
_____
_____

S.
A.R.
C.R.

(5) _____
_____
_____

S.
A.R.
C.R.

(6) _____
_____
_____

S.
A.R.
C.R.

(7) _____
_____
_____

S.
A.R.
C.R.

(8) Egli capisce italiano. E Lei?
__ _____ italiano _____.
Io capisco italiano anche.

È finito.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	Egli capisce...E Lei?		Io capisco...anche.
Student's Track		Io capisco..anche.	
	/stimulus/	/response/	/reinforcement/
Master Track			
Student's Track			

(ANALOGY DRILLS/SPANISH)

Al estudiante: Oirán una oración seguida de una pregunta breve. Durante la pausa que sigue contesten la pregunta. Escuchen la respuesta correcta. Comienzen....

Stimulus
Attempted Response
Correct Response
(Reinforcement)

(1) El comprende el español. ¿Y usted?
____ _____ el español _____.
(Yo) comprendo el español también.

S.
A.R.
C.R.

(2) Comprendemos el español. ¿Y Maria?
_____ _____ el español _____.
Maria comprende el español también.

S.
A.R.
C.R.

(3) Tu comprendes el español. ¿Y los muchachos?
_____ _____ el español _____.
(Ellos) comprenden el español también.

S.
A.R.
C.R.

(4) _____
_____
_____

S.
A.R.
C.R.

(5) _____
_____
_____

S.
A.R.
C.R.

(6) _____
_____
_____

S.
A.R.
C.R.

(7) _____
_____
_____

S.
A.R.
C.R.

(8) El comprende el español. ¿Y usted?
_____ el español _____
Comprendo el español también.

Fin del ejercicio.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	El comprende...¿Y usted?		Comprendo...también.
Student's Track		Comprendo también.	
	/stimulus/	/response/	/reinforcement/

Master Track	
Student's Track	

FIXED-INCREMENT DRILL

This Drill is used in teaching effectively the subjunctive, relative pronouns, indirect discourse, and the use of prepositions required before complementary infinitives.

To the student: You will hear a statement followed by the cue, "it is necessary". During the pause that follows use this expression and make the necessary verb changes. Then listen to the correct response.

A l'étudiant: **Vous entendrez une phrase suivie de l'expression il faut que. Pendant la pause employez** cette expression et changez le verbe. **Commencez.....**

Stimulus (1) Le garçon va à l'école. (il faut que)
Attempted Response Il faut que le garçon _____ à l'école.
Correct Response Il faut que le garçon aille à l'école.
(Reinforcement)

S. (2) Le chien mange la viande. (il faut que)
A.R. Il faut que le chien _____ la viande.
C.R. Il faut que le chien mange la viande.

S. (3) Nous parlons bien le français. (il faut que)
A.R. Il faut que nous _____ bien le français.
C.R. Il faut que nous parlions bien le français.

S. (4) _____
A.R. _____
C.R. _____

S. (5) _____
A.R. _____
C.R. _____

S. (6) _____
A.R. _____
C.R. _____

S. (7) _____
A.R. _____
C.R. _____

S. (8) Le garçon va à l'école. (il faut que)
A.R. Il faut que le garçon _____ à l'école.
C.R. Il faut que le garçon aille à l'école.

Fin de l'exercice.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	**Le garçon va...**		**Il faut que le garçon aille...**
Student's Track		**Il faut que...aille...**	
	/stimulus/	**/response/**	**/reinforcement/**
Master Track			
Student's Track			

(FIXED-INCREMENT DRILLS/GERMAN)

Dem Student: **Sie hören eine Aussage und ein Hilfsverb müssen. Während der Pause, gebrauchen Sie bitte das angegebene Hilfsverb und machen Sie im Satz die nötigen Änderungen. Fangen Sie an.....**

Stimulus
Attempted Response
Correct Response
(Reinforcement)

(1) Der Junge geht in die Schule. **(müssen)**
Der Junge ____ in die Schule _____.
Der Junge muss in die Schule gehen.

S.
A.R.
C.R.

(2) Der Hund frisst das Fleisch. **(müssen)**
Der Hund ____ das Fleisch _____.
Der Hund muss das Fleisch fressen.

S.
A.R.
C.R.

(3) Wir sprechen gut Deutsch. **(müssen)**
Wir _____ gut Deutsch _____.
Wir müssen gut Deutsch sprechen.

S.
A.R.
C.R.

(4) _____
_____
_____

S.
A.R.
C.R.

(5) _____
_____
_____

S.
A.R.
C.R.

(6) _____
_____
_____

S.
A.R.
C.R.

(7) _____
_____
_____

S.
A.R.
C.R.

(8) Der Junge geht in die Schule. **(müssen)**
Der Junge ____ in die Schule _____.
Der Junge muss in die Schule gehen.

Ende der Übung.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	**Der Junge geht...**		**Der Junge muss in die...gehen.**
Student's Track		**Der Junge muss...gehen.**	
	/stimulus/	**/response/**	**/reinforcement/**
Master Track			
Student's Track			

(FIXED-INCREMENT DRILLS/ITALIAN)

Allo studente: Udirà una frase seguita dall' espresione è necessario. Durante la pausa che seguirà usino questa espresione e facciano il cambiamento necessario del verbo. Allora ascoltino la risposta corretta. Comincino.....

Stimulus
Attempted Response
Correct Response
(Reinforcement)

(1) Il ragazzo va alla scuola. (è necessario)
_____ ___ _____ vada alla scuola.
E necessario che (il ragazzo) vada alla scuola.

S.
A.R.
C.R.

(2) Il cane mangia la carne. (è necessario)
_____ ___ _____ la carne.
E necessario che mangi la carne.

S.
A.R.
C.R.

(3) Parliamo bene l'italiano. (è necessario)
_____ ___ _____ bene l'italiano.
E necessario che parliamo bene l'italiano.

S.
A.R.
C.R.

(4) _____
_____
_____

S.
A.R.
C.R.

(5) _____
_____
_____

S.
A.R.
C.R.

(6) _____
_____
_____

S.
A.R.
C.R.

(7) _____
_____
_____

S.
A.R.
C.R.

(8) Il ragazzo va alla scuola. (è necessario)
_____ _____ _____ vada alla scuola.
È necessario che (il ragazzo) vada alla scuola.

È finito.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	Il ragazzo va...(è nec.)		È nec. che...vada...
Student's Track		È nec. che...vada...	

/stimulus/ /response/ /reinforcement/

Master Track	
Student's Track	

(FIXED-INCREMENT DRILLS/SPANISH)

Al estudiante: Oirán una oración seguida de la expresión es necesario. Durante la pausa que sigue usen esta frase y hagan los cambios necesarios en el verbo. Reconstruyan la oración usando es necesario. Comienzen.....

Stimulus
Attempted Response
Correct Response
(Reinforcement)

(1) El muchacho va a la escuela. (Es necesario)
__ _____ ___ el muchacho ____ a la escuela.
Es neces. que el muchacho vaya a la escuela.

S.
A.R.
C.R.

(2) El perro come la carne. (Es necesario)
__ _____ ___ el perro ____ la carne.
Es neces. que el perro coma la carne.

S.
A.R.
C.R.

(3) Hablamos **bien** el español. (Es necesario)
__ _____ ___ _____ **bien** el español.
Es neces. que hablemos **bien** el español.

S.
A.R.
C.R.

(4) _____
_____
_____

S.
A.R.
C.R.

(5) _____
_____
_____

S.
A.R.
C.R.

(6) _____
_____
_____

S.
A.R.
C.R.

(7) _____
_____
_____

S.
A.R.
C.R.

(8) El muchacho ya a la escuela. (Es necesario)
_____ ____ el muchacho _____ a la escuela.
Es necesario que el muchacho vaya a la escuela.

Fin del ejercicio.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	El muchacho va...(Es nec.)		Es nec. que...vaya...
Student's Track		Es nec. que ...vaya...	

/stimulus/ /response/ /reinforcement/

Master Track	
Student's Track	

PAIRED-SENTENCE DRILL (Integration Drill)

This Drill is used to teach relative pronouns, conjunctions, conditional sentences, present participles, and required combinations of tenses. Two short sentences, easily retained, must be combined into one single statement, the first sentence becoming the main clause.

To the student: You will hear two short sentences. During the pause combine the two sentences using the necessary relative pronouns. Then listen to the correct response.

A l'étudiant: Vous entendrez deux phrases courtes. Pendant la pause, combinez les deux phrases en employant le pronom relatif nécessaire. Puis écoutez la réponse correcte. Commencez.....

Stimulus	(1)	Je vois la fleur. Vous cultivez la fleur.
Attempted Response		Je vois la fleur ___ vous cultivez.
Correct Response		Je vois la fleur que vous cultivez.
(Reinforcement)		
S.	(2)	Nous connaissons cet homme. Il vous cherche.
A.R.		Nous connaissons cet homme ___ vous cherche.
C.R.		Nous connaissons cet homme qui vous cherche.
S.	(3)	Voilà le bateau. Vous parlez du bateau.
A.R.		Voilà le bateau ____ vous parlez.
C.R.		Voilà le bateau dont vous parlez.
S.	(4)	_____
A.R.		_____
C.R.		_____
S.	(5)	_____
A.R.		_____
C.R.		_____
S.	(6)	_____
A.R.		_____
C.R.		_____
S.	(7)	_____
A.R.		_____
C.R.		_____
S.	(8)	Je vois la fleur. Vous cultivez la fleur.
A.R.		Je vois la fleur ___ vous cultivez.
C.R.		Je vois la fleur que vous cultivez.

Fin de l'exercice.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	Je vois...Vous cultivez...		Je vois...que vous cultivez.
Student's Track		Je vois...que vous cultivez	
	/stimulus/	/response/	/reinforcement/
Master Track			
Student's Track			

(PAIRED-SENTENCE DRILLS/GERMAN)

Dem Student: **Sie hören zwei kurze Sätze. Während der Pause, verbinden Sie bitte diese zwei Sätze durch ein Relativpronomen. Dann hören Sie die richtige Antwort an. Fangen Sie an.....**

Stimulus
Attempted Response
Correct Response
(Reinforcement)

(1) Ich sehe die Blume. Sie pflanzen die Blume.
Ich sehe die Blume, _____.
Ich sehe die Blume, die Sie pflanzen.

S.
A.R.
C.R.

(2) Wir kennen diesen Mann. Er sucht Sie.
Wir kennen diesen Mann, _____.
Wir kennen diesen Mann, der Sie sucht.

S.
A.R.
C.R.

(3) Hier ist das Schiff. Sie sprechen von dem Schiff.
Hier ist das Schiff,_____.
Hier ist das Schiff, von dem Sie sprechen.

S.
A.R.
C.R.

(4) _____
_____
_____

S.
A.R.
C.R.

(5) _____
_____
_____

S.
A.R.
C.R.

(6) _____
_____
_____

S.
A.R.
C.R.

(7) _____
_____
_____

S.
A.R.
C.R.

(8) Ich sehe die Blume. Sie pflanzen die Blume.
Ich sehe die Blume _____.
Ich sehe die Blume, die Sie pflanzen.

Ende der Übung.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	Ich sehe...Sie pflanzen...		Ich sehe...,die Sie pflanzen.
Student's Track		Ich sehe...,die Sie pflanzen.	

/stimulus/ /response/ /reinforcement/

Master Track			
Student's Track			

(PAIRED-SENTENCE DRILLS/ITALIAN)

Allo studente: Udirà due frasi brevi. Durante la pausa cambinino le due frasi, adoperando i pronomi relativi necessari. Allora ascoltino la risposta corretta. Comincino.....

Stimulus	(1)	Vedo il fiore. Coltiva il fiore.
Attempted Response		Vedo il fiore _____.
Correct Response		Vedo il fiore che coltiva.
(Reinforcement)		
S.	(2)	Conosciamo quest'uomo. Lo cerca.
A.R.		Conosciamo quest'uomo _____.
C.R.		Conosciamo quest'uomo che Lo cerca.
S.	(3)	C'e la barca. Lei parla della barca.
A.R.		C'e la barca _____.
C.R.		C'e la barca della quale parla.
S.	(4)	_____
A.R.		_____
C.R.		_____
S.	(5)	_____
A.R.		_____
C.R.		_____
S.	(6)	_____
A.R.		_____
C.R.		_____
S.	(7)	_____
A.R.		_____
C.R.		_____
S.	(8)	Vedo il fiore. Coltiva il fiore.
A.R.		Vedo il fiore _____.
C.R.		Vedo il fiore che coltiva.

È finito.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	Veco...Coltiva		Vedo il fiore che coltiva.
Student's Track		Vedo...che coltiva.	
	/stimulus/	/response/	/reinforcement/
Master Track			
Student's Track			

(PAIRED-SENTENCE DRILLS/SPANISH)

Al estudiante: **Oirán dos oraciones cortas. Durante la pausa combinen las** dos oraciónes usando el pronombre relativo que sea necesario. Escuchen **la respuesta correcta. Comienzen.....**

Stimulus
Attempted Response
Correct Response
(Reinforcement)

(1) Veo la flor. Usted cultiva la flor.
Veo la flor ___ usted cultiva.
Veo la flor que usted cultiva.

S.
A.R.
C.R.

(2) Conocemos al hombre. El le busca.
Conocemos al hombre ___ le busca.
Conocemos al hombre que le busca.

S.
A.R.
C.R.

(3) Allí está el barco. Usted habla del barco.
Allí está el barco _____ usted habla.
Allí está el barco del cual usted habla.

S.
A.R.
C.R.

(4) _____
_____
_____

S.
A.R.
C.R.

(5) _____
_____
_____

S.
A.R.
C.R.

(6) _____
_____
_____

S.
A.R.
C.R.

(7) _____
_____
_____

S.
A.R.
C.R.

(8) Veo la flor. Usted cultiva la flor.
Veo la flor _____ usted cultiva.
Veo la flor que usted cultiva.

Fin del ejercicio.

DIAGRAMMATIC REPRESENTATION OF TWO-TRACK TAPE FOR 3-PHASE DRILL

Master Track	Veo la flor. Usted cultiva...		Veo la flor que usted cultiva.
Student's Track		Veo la flor que...cultiva.	
	/stimulus/	/response/	/reinforcement/

Master Track	
Student's Track	

Characteristics of Good Pattern Drills

1. Frames must be of workable length to aid retention of structure by ear.

2. Pattern drills should teach one new structure at the time to increase chances for overlearning.

3. Each frame must give immediate correction, if needed - or simply affirmation.

4. Pattern drills should continue through five or eight frames, the last frame recapitulating the first to give a sense of unity to the whole exercise.

5. Drills should be recorded at normal native speed and with normal native intonation patterns - to approximate realistic situations.

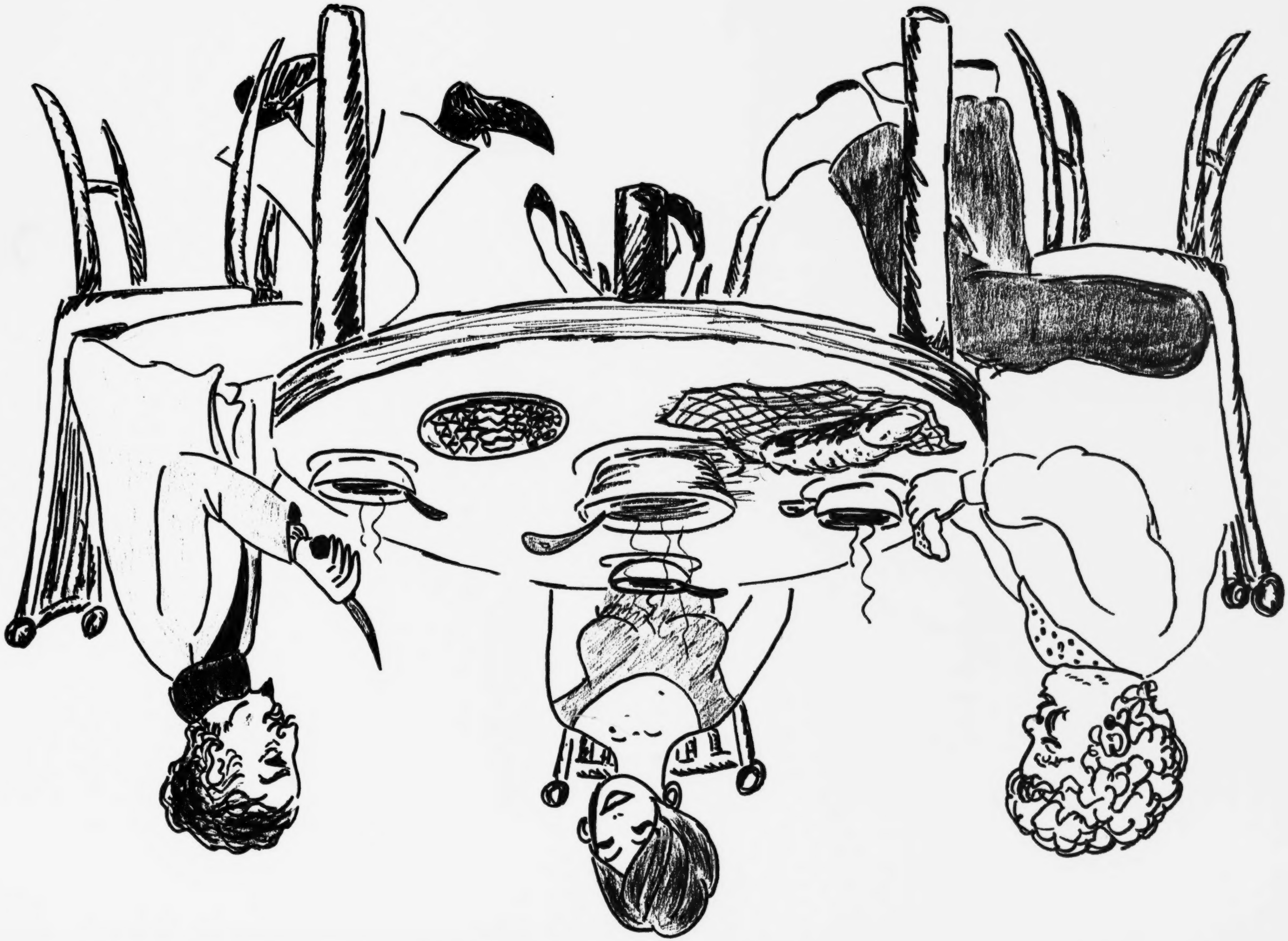
6. Pauses for student response should be twice the length of the correct response to avoid "crowding" the student's response.

INTRODUCTION TO VISUALS

Visuals easily lend themselves to use in the language laboratory and serve to pictorially indicate the content and the direction of a pattern drill. They are valuable in beginning classes where more than lingual cues are usually necessary for comprehension and will aid in motivation, especially if the visuals are elaborate. There are pitfalls, however, in relying too heavily on the use of pictures, diagrams or drawings in laboratory sessions: the teacher can not proceed rapidly from one type of drill to another without having very carefully planned the exercises for variety within the framework of the story; and the use of certain drill-types may be precluded by the circumstances of the story. For example, the use of the future tense of to wish would not be in keeping with the idiom of the French language in our given dialogue. It could, of course,be used, but it would sound mechanical to the trained ear and would be strictly academic.

The teacher would begin the taped exercises with the dialogue, allowing the student to pick up the thread of the story. The student would then repeat the dialogue in toto, line by line and several times to ensure familiarity, after which the variations would be used. It is advisable, of course, to begin with the easiest of the frames or drills to allow the student to build confidence and gain early mastery. The student may have a copy of the visual, or it may be projected on a screen at the front of the laboratory, depending upon resources, both financial and audio-visual, and also upon whether the class is to work as a group or individually.

Following this introduction are four sample visuals including dialogues and pattern drill frames in four languages. Space does not permit us to give a complete 8-frame drill for each type, but you will be able to see at a glance how a teacher can vary a story line to fit the requirements of the drill-type and how he can go beyond the dialogue to create interest.



l'étranger: -Qu'est-ce que c'est, le potage?
M. Dulac: -C'est de l'eau chaude avec des légumes.
Véronique: -Et du beurre avec un peu de sel.
l'étranger: -C'est de la soupe, donc! C'est bon!
M. Dulac: -Vous en voulez encore?
l'étranger: -Non, merci.
Véronique: -Vous voulez des hors-d'oeuvres?
l'étranger: -Merci, plutôt du pain.

REPLACEMENT

M. Dulac et Véronique sont à table.
_____ sont à table.
Ils sont à table.

TRANSFORMATION

M. Dulac mange du pain maintenant.
M. Dulac _____ du pain plus tard.
M. Dulac mangera du pain plus tard.

ANALOGY

Véronique veut du potage. Et vous?
_____ du potage, aussi.
Je veux du potage, aussi.

FIXED INCREMENT

On prend, d'abord, de l'eau chaude. (Il faut que...)
_____, d'abord, de l'eau chaude.
Il faut qu'on prenne , d'abord, de l'eau chaude.

PAIRED-SENTENCE

L'étranger voit les hors-d'oeuvres. Il n'aime pas les hors-d'oeuvres.
L'étranger voit les hors-d'oeuvres _____ il n'aime pas.
L'étranger voit les hors-d'oeuvres qu'il n'aime pas.

Der Fremde: -Was ist eigentlich eine potage?
M. Dulac: -Das ist warmes Wasser mit Gemüse.
Veronika: -Und Butter mit etwas Salz.
Der Fremde; -Das ist wirklich eine gute Suppe.
M. Dulac: -Möchten Sie noch etwas mehr?
Der Fremde: -Nein danke, ich möchte wtwas mehr Brot.

REPLACEMENT

Herr Dulac und Veronika sitzen am Tisch.
_____ sitzen am Tisch.
Sie sitzen am Tisch.

TRANSFORMATION

Herr Dulac isst jetzt Brot.
Herr Dulac ____ das Brot später _____.
Herr Dulac wird das Brot später essen.

ANALOGY

Veronika möchte Suppe haben. Und Sie?
_____ möchte auch Suppe haben.
Ich möchte auch Suppe haben.

FIXED INCREMENT

Zunächst nimmt man warmes Wasser. (Man muss..)
Man ____ zunächst warmes Wasser _____.
Man muss zunächst warmes Wasser nehmen.

PAIRED-SENTENCE

Der Fremde sieht die Vorspeise. Er hat Vorspeise nicht gern.
Der Fremde sieht die Vorspeise, _____ _____ nicht gern _____.
Der Fremde sieht die Vorspeise, die er nicht gern hat.

lo straniero: -Che cosa è la zuppa?
Signor Dulac: -È acqua calda con dei legumi.
Verónica: -E burro con un poco di sale.
lo straniero: -È la minestra, poi. È buono!
Signor Dulac: -Ne desidera ancora?
lo straniero: -Grazie.
Verónica: - Desidera del antipasto?
lo straniero: -Grazie, piuttosto del pane.

REPLACEMENT

Signor Dulac e Verónica stanno a tavola.
_____ stanno a tavola.
Essi stanno a tavola.

TRANSFORMATION

Signor Dulac mangia del pane ora.
Signor Dulac _____ del pane più tardi.
Signor Dulac mangierà del pane più tardi.

ANALOGY

Verónica desidera della zuppa. e Lei?
_____ della zuppa anche.
Desidero della zuppa anche.

FIXED INCREMENT

Si usa, prima, dell'acqua calda. (È necessario...)
È necessario _____,prima, dell'acqua calda.
È necessario che si usi ,prima, dell'acqua calda.

PAIRED-SENTENCE

Lo straniero vede l'antipasto. Non piace a lui l'antipasto.
Lo straniero vede l'antipasto _____ non piace a lui.
Lo straniero vede l'antipasto che non piace a lui.

el extranjero: -¿Qué es, el potaje?
Señor Dulac: -Es agua caliente con legumbres.
Verońica: -Y mantequilla con un poco de sa.
el extranjero: -¡ Es sopa, pues! ¡Que buena es!
Señor Dulac: -¿Quiere Usted más?
el extranjero: -No, gracias.
Verónica: -¿Quiere Vd. entremeses?
el extranjero: -No, gracias, más bien pan.

REPLACEMENT

El Señor Dulac y Verónica están a la mesa.
_____ están a la mesa.
Ellos están a la mesa.

TRANSFORMATION

El Sr. Dulac come pan ahora.
El Sr. Dulac _____ pan más tarde.
El Sr. Dulac comerá pan más tarde.

ANALOGY

Verónica quiere potaje. ¿y Vd.?
_____ potaje también.
Quiero potaje también.

FIXED INCREMENT

Se coje primero agua caliente. (Es necesario que...)
_____ primero agua caliente.
Es necesario que se coja agua caliente.

PAIRED-SENTENCE

El extranjero ve los entremeses. No le gustan los entremeses.
El extranjero ve los entremeses ___ no le gustan.
El extranjero ve los entremeses que no le gustan.

LANGUAGE LABORATORY INSTRUCTIONAL PROCEDURES IN FOUR FOREIGN LANGUAGES

1) COMPARE YOUR ANSWER WITH THAT OF THE MASTER TAPE.

F : Comparez votre réponse à celle de la bande.
G : Vergleichen Sie Ihre Antworte mit der der Originalaufnahme.
I : Confronti la sua pronuncia con quella del nastro modello.
S : Compare su respuesta con la de la cinta maestra.

2) CORRECT YOUR ERRORS.

F : Corrigez vos fautes.
G : Verbessern Sie Ihre Fehler.
I : Corregga i suoi errori.
S : Corrija sus faltas.

3) CORRECT YOURSELVES.

F : Corrigez-vous.
G : Korrigieren (verbessern) Sie sich.
I : Si corregga.
S : Corríjase a símismo.

4) FOLLOW THE DIRECTIONS.

F : Suivez les instructions.
G : Befolgen Sie die Anweisungen.
I : Segua le istruzioni.
S : Obedezca las instrucciones (indicaciones).

5) YOU WILL HEAR EACH SENTENCE ONCE (TWICE), FOLLOWED BY A PAUSE.

F : Vous entendrez chaque phrase une fois (deux fois) suivie d'un silence.
G : Sie hören jeden Satz einmal (zweimal). Auf jeden Satz folgt eine Pause.
I : Sentira ogni frase una volta (due volte), seguita da una pausa.
S : Ud. oirá cada frase una vez (dos veces), seguida por una pausa.

6) YOU WILL THEN HEAR THE CORRECT ANSWER.

F : Vous entendrez ensuite la bonne réponse.
G : Sie hören dann gleich die richtige Antwort.
I : Poi sentirà la risposta corretta (giusta).
S : Usted oirá luego la respuesta correcta.

7) IMITATE WHAT YOU HEAR.

F : Imitez ce que vous entendrez.
G : Sprechen Sie genau das nach, was Sie hören.
I : Imiti quello che sente.
S : Imite lo que oiga.

8) LISTEN CAREFULLY.

F : Ecoutez attentivement.
G : Hören Sie aufmerksam zu.
I : Ascolti attentamente.
S : Escuche cuidadosamente.

17) SET YOUR COUNTER AT ZERO.

F : Ramenez votre compteur à zéro.
G : Stellen Sie den Zähler auf Null.
I : Fissi il controllo a zero.
S : Ponga su indicador a cero.

18) HANG UP YOUR HEADPHONES.

F : Accrochez vos écouteurs.
G : Hängen Sie den Kopfhörer weg (auf)
I : Appenda la cuffia.
S : Cuelgue los auriculares.

19) PUT ON YOUR HEADPHONES.

F : Mettez vos écouteurs.
G : Setzen Sie sich den Kopfhörer auf.
I : Metta la cuffia.
S : Póngase los auriculares.

20) TAKE OFF YOUR HEADPHONES.

F : Enlevez vos écouteurs.
G : Nehmen Sie den Kopfhörer ab.
I : Si levi la cuffia.
S : Quítese los auriculares.

21) BE SURE THE LIGHT IS ON.

F : Assurez-vous que la lampe est allumée.
G : Vergewissern Sie sich, dass das Kontrollicht (die Kontrollampe) brennt.
I : Si assicuri che la luce sia accesa.
S : Asegúrese de que la luz esté encendida.

22) MY MACHINE DOES NOT WORK.

F : Mon appareil ne marche pas.
G : Mein Apparat funktionert nicht.
I : Il mio apparecchio non funziona.
S : Mi máquina no funciona.

23) START YOUR MACHINE.

F : Mettez votre appareil en marche.
G : Stellen Sie den Apparat an!
I : Metta in marcia il suo apparecchio.
S : Ponga en marcha su máquina. Haga arrancar su máquina.

24) STOP YOUR MACHINE.

F : Arrêtez votre appareil.
G : Halten Sie den Apparat an!
I : Fermi l'apparecchio.
S : Pare su máquina.

33) ADJUST THE VOLUME.

F : Réglez le volume (la puissance)
G : Regulieren Sie die Lautstärke!
I : Regoli il volume.
S : Ajuste el volumen. (la intensidad).

34) TURN IT DOWN (THE VOLUME).

F : Baissez-le.
G : Leiser.
I : Abbassi il volume.
S : Bájelo.

35) TURN IT UP LOUDER(THE VOLUME).

F : Augmentez-le.
G : Lauter.
I : Alzi il volume.
S : Auméntelo.

TERMINOLOGY IN FOUR FOREIGN LANGUAGES

36) AUDIO

F : Auditif
G : Audio
I : Audio
S : Audio

37) BOOTH

F : une cabine
G : eine Kabine
I : una cabina
S : una cabina, una casilla.

38) BREAK (TAPE BREAK)

F : une rupture (accidentelle de la bande).
G : ein Riss (im Tonband), ein Reissen. (n)
I : una rottura.
S : un corte, una ruptura.

39) CHANNEL

F : un canal.
G : (a) eine Linie, ein Kanal (m)
I : (a) un canale, una stazione
S : (a) un canal, una vía

48) EQUIPMENT

F : le matériel
G : die Apparatur, die Einrichtung, die Ausstattung
I : l'attrezzamento (m)
S : el equipo

49) ERASE

F : effacer; démagnétiser
G : loschen, entmagnetisieren
I : concellare, smagnetizzare
S : borrar

50) FAST FORWARD

F : le bobinage rapide; la marche avant rapide
G : schnell vorwärts
I : avanti veloce
S : la velocidad rápida hacia adelante, el giro rápido hacia adelante

51) FILM STRIP

F : un film fixe
G : ein Lichtbildstreifen (m)
I : una filmina (film per proiezione fissa con didascalie), una serie di proiezioni fisse su pellicola
S : una tira de película fija, un rollo de película

52) FULL-TRACK

F : pleine bande; à piste entière
G : Doppelspielband
I : traccia intera
S : cinto entero

53) HEADS

F : des têtes
G : (magnetic recording head) ein magnetischer Tonkopf (m)
I : le teste
S : las cabezas

54) JACK

F : une fiche
G : eine Klinke
I : una presa femmina
S : un jack para teléfono, un tomacorriente

55) LENGTH OF PAUSE

F : la durée du temps mort
G : die Pausenlânge
I : una durata della pausa
S : la duración de la pausa

56) LOUDSPEAKER

F : un haut-parleur
G : Lautsprecher
I : un altoparlante
S : un altoparlante, un altavoz

57) MASTER TAPE

F : la bande originale; la bande maîtresse; la bande-mère
G : die Originalaufnahme
I : un nastro matrice
S : una cinta maestra, una cinta matriz

58) MODEL SENTENCE

F : la phrase modèle
G : der Mustersatz
I : una frase modello (una frase modello)
S : la frase modelo

59) OPERATION

F : le fonctionnement
G : das Funktionieren, der Betrich
I : il funzionamento
S : la operación, el funcionamiento

60) PAUSE FOR REPETITION

F : la pause pour la répétition
G : die Wiederholungspause
I : la pausa per la ripetizione
S : la pausa para repetición

61) PLAY (TO PLAY A RECORDING)

F : (faire) passer un enregistrement
G : abspielen (eine Aufnahme)
I : ascoltare un' incisione (una registrazione)
S : tocar (una grabación) . pasar una cinta

62) PLAYBACK

F : la lecture de la bande
G : das Abspielen ciner eben gemachten Aufnahme
I : la riproduzione sonora
S : la repetición, la audición

63) PLAYING TIME

F : la durée de l'enregistrement
G : die Spieldauer, die Laufzeit
I : la durata dell' incisione (della registrazione)
S : la duración de una reproducción, la duración del disco, la duración de la cinta.

64) PLUG (a)

F : une fiche
G : (a) ein Stecker(m), ein Stöpsel(m)
I : (a) una presa, una spina
S : (a) un enchufe, una ficha

65) POWER

F : la puissance
G : die Kraft, die Kraftquelle, der Strom, die Energie, die Leitung
I : la corrente elettrica
S : la corriente, la fuerza, la potencia

66) PRERECORDED

F : préenregistré
G : eine Fachaufnahme
I : pre-registrato
S : grabado de antemano

67) PROGRAM (a)

F : un programme; une émission
G : ein Programm (n)
I : un programma
S : un programa

68) PUSHBUTTON

F : un bouton-poussoir
G : eine Drucktaste
I : un pulsante
S : un botón de contacto, un botón de presión

69) RECORD (TO)

F : graver; enregistrer
G : aufnehmen (a) eine Schallplatte
I : un disco, incidere un disco
S : grabar

70) RECORDER (TAPE RECORDER)

F : un magnétophone; un enregistreur magnétique
G : ein Tonbandgerät (n), ein Magnetophongerät (n)
I : un magnetofono
S : una grabadora de cinta, un magnetófono

71) REEL (a)

F : une bobine
(SUPPLY REEL) la bobine débitrice; la bobine vierge
(TAKE-UP REEL) la bobine réceptrice; la bobine enregistrée
G : eine Spule
die zufuhrende Spule
die aufnehmende Spule
I : una bobina
una bobina di alimentazione
una bobina di avvolgimento

S : un carrete
el carrete alimentador
el carrete recibidor

72) REVIEW

F : une révision
G : eine Wiederholungslektion
I : un ripasso, una lezione di ricapitolazione
S : un repaso, una revisión

73) REVIEW LESSON

F : une révision
G : eine Wiederholugslektion
I : una lezione di riepilogo
S : una lección de repaso

74) REWIND (TO)

F : rebobiner
G : zurückspulen
I : riavvolgere
S : rebobinar, devolver

75) SINGLE-TRACK

F : monopiste
G : einspurig
I : a traccia unica
S : de una sola banda de sonido

76) SLIDES (FILM)

F : des diapositives
G : das Diapositive, das Dia
I : le diapositive
S : las diapositivas, las instantáneas para un proyector

77) SPLICE (TO)

F : raccorder; faire un raccord
G : zusammekleben, spleissen
I : unire
S : empalmar, enmendar, remendar, unir

78) SPLICER (TAPE SPLICER)

F : une colleuse; une coupeuse-colleuse
G : eine Bandklebevorrichtung, eine Spleissvorrichtung
I : una giuntatrice
S : un empalmador de cinta magnética

79) SPLICING TAPE (THE)

F : de la bande adhésive; du scotch magnétique
G : der Klebestreifen
I : il nastro per giuntatrice
S : el empalme de la cinta

80) START (TO)

F : mettre en marche (enroute)
G : einsehalten, in Gang setzen
I : metere in movimento
S : poner en marcha, arrancar(hacer arrancar)

81) SWITCH (a)

F : un bouton; un contacteur
G : ein Schalter
I : un interruttore
S : un interruptor, un conmutador

82) TAPE (BLANK)
TAPE (MAGNETIC)

F : TAPE BLANK une bande vierge
TAPE MAGNETIC une bande magnétique
G : TAPE BLANK ein unbespieltes Tonband, ein Frishband
TAPE MAGNETIC ein Tonband, ein Magnetophonband
I : TAPE BLANK un nastro in bianco
TAPE MAGNETIC un nastro magnetizzato
S : TAPE BLANK una cinta en blanco, una cinta limpia o virgen
TAPE MAGNETIC una cinta magnética

83) TAPE DECK

F : une platine
G : eine Spulenanlage
I : un registratore a nastro
S : una mesa de grabadoras

84) TEACHER CONSOLE

F : le pupitre de commande du professeur
G : ein Schaltpult (n) für den Lehrer
I : una cattedra di controllo dell'istruttore (dell'insegnante)
S : una consola de control (del instructor), una pizarra de control, una tabla de control.

85) VOLUME

F: le volume
(to turn down the volume): diminuer le volume
(to turn up the volume): augmenter le volume
G: die Lautstärke
(to turn down the volume): leiser stellen
(to turn up the volume): lauter stellen
I: il volume
(to turn down the volume): abbassare/ridurre il volume
(to turn up the volume): alzare/incrementarei il volume
S: el volumen, la intensidad
(to turn down the volume): disminuir/bajar el volumen
(to turn up the volume): aumentar/subir el volumen

86) VOLUME CONTROL

F: le réglage de puissance; le bouton de volume
G: der Lautstärkeregler
I: il controllo d'intensita
S: el control de volumen/intensidad

87) VOLUME INDICATOR

F: le modulomètre
G: der Pegelanzeiger, der Lautstärkeanzeiger
I: l'indicatore d'intensitá
S: el medidor de volumen; el medidor audiofrecuencia o decibelímetro

88) WIND (to wind tape)

F: embobiner, enrouler une bande
G: wickeln
I: avvolgere
S: enrollar, bobinar

89) WIRE (noun)

F: un fil
G: ein Draht
I: un filo elettrico
S: un cable, un alambre, un cordón

90) WIRING

F: le câblage
G: die Verdrahtung, die Verkabelung
I: la conduttura elettrica
S: la instalacion de alambres; el sistema de cables; el conexionado

Glossary of Laboratory Terms

Audio-lingual -an approach to language teaching with primary emphasis upon acquiring listening and speaking skills, followed by graphic skills of reading and writing.

Basic sentences -sentences presented in dialogue form, illustrating the typical patterns of the target language to be overlearned.

Cue -a word or phrase used to prompt an utterance from the student.

Frame -a sequence of tagmemes having internal unity within a pattern drill.

Overlearning -the process of establishing as habits of speech basic sentences learned by mimicry-memorization before substitution of variations.

Pattern -any recurring group of sounds, words, phrases or sentences.

Pattern practice or drill -any exercise which involves the repetition of a pattern with some variation of the elements.

Phase -an utterance in the form of a stimulus, response, or reinforcement. A 3-phase drill would combine the stimulus, response, and reinforcement in sequence.

Programmed learning -the process of learning by means of material broken up into minimal steps, requiring an active response for each step with an immediate follow-up on correctness of the response.

Reinforcement -the correct response as given by the master speaker.

Scripting -the act of writing, in programmatic form, the sequences of frames and drills to be recorded on tape.

Slot -a tagmeme or functional substitution point in a drill at which time a vertical substitution may be made without changing the structure of the drill, e.g., The small boy is playing → The small boy is crying.

Tagmeme -a substitution point in a drill - also called <u>slot</u>.

Tagmemics -the use of slots or tagmemes in frames of pattern drills.

Utterance -a sentence spoken in a pattern drill.

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ERRATA

German

p. 2 Dem Studenten: Im Folgenden

p. 6 Dem Studenten: Dieser Abschnitt

p. 10 Dem Studenten: Sie hören eine Aussage.
(3) Du verstehst

p. 14 Dem Studenten: Sie hören eine Aussage und das Hilfsverb müssen. Während der Pause gebrauchen Sie bitte.....

p. 18 Dem Studenten: ...Während der Pause verbinden Sie bitte...Dann hören Sie die richtige Antwort.

p. 23 line 6 - etwas mehr Brot.

p. 26 (line 2) Antwort

p. 29 (29) G: vom Mikrophon

p. 30 G: ~~ein-Reissen~~ (38)

p. 30 G: eine Spur (39)

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Italian

p. 11 Egli capisce l'italiano

p. 15 E necessario che vada a scuola
Parliamo bene italiano

p. 19 (2) lo (3) C'è

p. 26 (1) del nostro modello
(5) sentira
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Spanish

p. 4 comiencen (línea 4)

p. 8 comiencen (línea 4) prepararemos (línea 10)

p. 12 comiencen (línea 3) María (líneas 7 y 9)
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p. 16 comiencen (línea 4)

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¿Qué es el potaje? (línea 1)
sal (línea 3)
¡Qué buena es! (línea 4)
usted (línea 5)
coge (línea 18)

p. 26 corríjase a sí mismo (Ej. 3 línea 4)

p. 32 cinta entera (Ej. 52, línea 4)